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KODAK PHOTO NOTES

For Registered Owners of the Kodak
Reference Handbook and the
Kodak Photographic Notebook

IN AUTUMN

*"Tawny are the leaves turned, but they
still hold.*

*It is the harvest; what shall this
land produce?"*

J. C. RANSOM*

AUTUMN is the time for reviewing and arranging your new crop of pictures. It is a time of sorting, titling, and filing—a time to reminisce, while the memory is still fresh.

But there are still plenty of pictures to be made outdoors, and before we go on with some tips about indoor work, let's digress a moment. Those of you who live within reach of the great areas of this country which become alive with color in the fall of the year will be doubly rewarded by saving some vacation time for a photo trek into the countryside. Owners of lodges, cabins, and resorts are becoming increasingly conscious of the autumn trade and stay open in the out-of-season period for hunters of game, beauty and pictures. The weather is cool, the air is exhilarating, and the bugs have vanished. You can roam in comfort and feast your eyes on



*Reprinted from the poem "Antique Harvesters," from **SELECTED POEMS** by John Crowe Ransom, with the permission of the publisher, ALFRED A. KNOFF, INC.

nature's colorama. Many of the finest pictures are found off the beaten track; you won't find them if you whiz along at 60 m.p.h. Good walking shoes are a prime accessory to take along with a gadget bag and tripod.

Whole panoramic autumnal vistas are breathtakingly beautiful to see and to photograph, and are valuable in establishing the locale in either movies or stills. But as is so often the case in photography, the more intimate view is frequently the more effective. A small back-lighted silver birch with brilliant yellow leaves against a rock or evergreen background — a slim maple aflame with brilliant red against a deep blue sky — a close-up of leaves floating gondola-like on a placid lake or pond — a shot against the light from the trunk of a large oak, with leaves brilliantly lighted against a dark background — a carmine-leaved vine clinging to an old

wall (contrast of texture and color)—these are the shots which can draw the oh's and ah's from your friends this winter.

The usual exposure recommendations are applicable. Much fall foliage, except the deep colors, of course, falls into the light-subject category. But exposure depends on what you want to emphasize in the picture. For example, if a reflecting pool is part of a general scene and doesn't take up a major portion of the picture area, the exposure should be for an average scene. But if the reflecting pool takes up the major space and is the dominant subject, the exposure should be for the pool—if it's dark, open up a half stop. In the case of back-lighted leaves against a dark background, expose for the bright leaves and let the background go dark to emphasize the principal subject, the leaves.

People in the gay clothes in vogue for autumn outings can be a real help to your compositions if they are properly placed and posed. They should fit into, and be looking at, the landscape, not at the camera. Or, they can be busy, apparently unaware of the camera. In movies, certainly, you'll want to include lots of activity. People to add the human-interest touch are a must.

With Kodachrome and Kodak Ektachrome films, it may be desirable to use a Kodak Skylight Filter for distant views, open-shade shots, and pictures on an overcast day, when an extra amount of blue light is likely to be reflected from the sky. Your eyes and brain automatically compensate for this extra blue so that you are not apt to notice it. But the film, naturally, cannot make this automatic ad-



justment, so these pictures will look over-blue unless you use the filter to cut back some of the blue and warm up the general color scheme in the transparency.

To darken clear blue skies in color film, without affecting the rest of the colors in the picture, use a Kodak Pola-Screen. The effect is strongest when photographing at right angles to the sun; the effect diminishes to zero as the angle approaches 0° or 180° (shooting into or away from the sun).

Afoot on the trails in the forests, mountains, or lake country, it's a good idea to allow yourself plenty of time to get back before dusk. Remember that the days are getting shorter, and often there are splendid sunsets to watch and photograph. If there's a lake or pond near your starting point, it would make an ideal spot to wind

up the day's trip. When the wind subsides, the water will mirror the sunset glow. A spectacular sunset scene makes a grand finale to any movie, slide show, or print-album story. The exposures for sunsets are generally determined by the brightness of the sky and clouds. The foreground objects will be underexposed, forming a silhouette frame against the sunset. The table below for Kodak color films will serve as a guide—for Kodak Plus-X Film, use the exposures indicated for Kodacolor Film; and for Kodak Super-XX Film, use half these exposures.

With panchromatic films, you can control the contrast by using a filter. The table, on page 4, will serve as a reminder of some of the pertinent information for the most useful filters.

Do not use any of these filters for color films.

EXPOSURE TABLE FOR SUNSETS AND SUNRISES FOR STILL AND MOVIE CAMERAS

Daylight Type Film	From an hour to 15 minutes before sunset		Sun slightly above horizon—15 minutes before sunset up to sunset		Afterglow in sky up to 15 minutes after sunset	
	Direct Sun	Clouds Over Sun	Direct Sun	Clouds Over Sun	Light, Open Sky	Dark Clouds in Sky
Kodachrome, K135, K828, K335	1/100 at f/16	1/25 at f/5.6	1/25 at f/5.6	1/25 at f/2.8	1/25 to 1/10 at f/2	1/10 at f/2
16mm and 8mm Kodachrome*	f/16** ND-2	f/8	f/5.6	f/2.8	f/2	f/1.9***
Kodacolor	1/200 at f/16	1/25 at f/8	1/25 at f/11	1/25 at f/5.6	1/10 at f/4.5	1/10 at f/4.5

*Camera operated at 16 frames per second. For 24 frames per second, use one-half stop larger.

**Neutral Density Filter (Kodak ND-2) should be used over the camera lens.

***From 15 minutes to 30 minutes after sunset, use f/1.9 at 8 frames per second.

Kodak Wratten Filter No.	Effect	Factor*
8 (K2—yellow)	Moderate lightening of yellows and reds and darkening of blues	2
15 (G—orange)	Stronger lightening of yellows and reds and darkening of blues; cuts haze in distant shots	3
25 (A—red)	Exaggerated lightening of yellows and reds and darkening of blues and greens for dramatic effect	8
11 (X-1—green)	Lightens greens, darkens reds and blues. Improves rendering of skin tones while darkening a blue sky	4
*All panchromatic Kodak films except Kodak Tri-X Panchromatic Film		

Well . . . we did take a detour, but a pleasant one, we hope! Now to get back to our indoor work. Here are a few reminders:

1. Weed out those negatives, prints, and slides which didn't quite come up to expectations. Then you can put your best foot forward.
2. Mount prints in an album, not too many on a page for artistic display. Add snappy captions and any data you wish to remember.
3. Sort and file your negatives. This is a good time to pick out those for enlarging. When the enlargements are made, mount them, title them, and display them — that's what pictures are for. Information on mounting is given in *Kodak Papers*, a Kodak Data Book sold by Kodak dealers.

You can make your own spiral-bound picture books by mounting

same-size enlargements back to back in proper order with Kodak Dry Mounting Tissue. Clear, heavy, transparent acetate sheets make good front and back covers. Binderies, printers, and some bookstores and camera shops are equipped to punch and spiral bind your books.

4. Now is a good time to make those extra prints for your relatives and friends. They are always happy to get prints in your letters to them.

5. Edit your movies. Cut out the bad footage and splice the remaining film together in logical sequence. It's so much nicer to show one long reel than several short ones. If you have time now, make titles and splice them in.

6. Arrange color slides in Kodaslide file boxes for story-telling sequences. Thumb mark them for easy projection. The thumb label or mark goes in the lower left corner as the picture is held for viewing as it should appear on the screen. Once you have worked out the sequence to your satisfaction, you can mark them so that they can be quickly replaced in the original order without much effort.

Make a colored diagonal line across the edges of the slides after they are filed in the file case. The colored line can be made with pencil, ink, or other suitable marking material.

Many serious color workers bind their transparencies between glass. Masks, labels, glasses, and tape for 50 slides comprise the Kodak Slide Kit which lists at \$3.63.

Remember that negatives are made to be printed; movies, to be projected; and transparencies, to be projected or printed. You will miss a lot

of fun and pride of accomplishment if you stop at the halfway mark. So, get everything in shape for some good shows during the winter.

The careful selection of records for background music for your slide or movie shows takes time. If you really want the music to fit in just right, give yourself plenty of time before the show season starts.

One more tip before we sign off — don't kill your friends with kindness! Too much of a rich bill-of-fare can be satiating, so limit your shows to an easily assimilated length and you'll have that much more for the future!

A New Wrinkle For Better Brown-Toned Prints

SOME photographers prefer the deeper brown tone and greater contrast and density produced with Kodak Brown Toner on warm-tone papers, such as Kodak Ektalure, Opal, Portrait Proof, and Illustrators' Special, when the development time is increased to 3½ minutes. The exposure remains normal, i.e., such that a 2-minute development at 68 F yields a normal print. The prolonged development will increase the density and contrast of the print to offset the slight bleaching effect of the subsequent toning. Also, the image tone will be less yellow.

Kodak Selectol Developer (1:1) can be used, but Kodak Dektol Developer (3:1) produces slightly colder tones.

To insure clean highlights and freedom from stain in making brown-toned prints, the two-bath system of fixing should be followed. The use of Kodak Balanced Alkali after fixing

will reduce washing time and will lessen any tendency of the toner to cause stains. Generally speaking, somewhat colder brown tones are produced on matte than on lustre surfaces.

"Fire-Glow Red" Toners For Your Christmas Cards

WANT to experiment? Try spectacular red tones on photographic papers: With warmer-tone papers, print for twice the normal exposure, develop normally, tone in Kodak Sepia Toner, and wash thoroughly. Then tone in Kodak Blue Toner or a gold chloride-thiourea toner for about 30 minutes at 90 F. For colder-tone papers, increase the exposure by only about 20 percent and proceed as for warmer-tone papers.

This toning method produces pleasing red tones on most Kodak papers and works particularly well on Kodabromide and Kodak Azo papers, the two most commonly used for Christmas cards. You may want to try different papers to obtain just the red you want.

Imagine how effective this is with fireside, campfire, and sunset scenes—and it might be just the thing for your Christmas cards!



Ready To Make Your Christmas Cards?

THE secret of a really snappy, original Christmas card is often an early start. Then the selection or making of the negative, the design of the card, and the printing (either by your photofinisher or yourself) can receive your unhurried attention.

Your photofinisher has the new Kodak line of Christmas Greeting Outfits with which he can use your negative to print your personal cards. *Kodak Christmas Greeting Negatives* are sold by Kodak dealers so that you can print your own if you wish. After taping your negative to the selected greeting negative, you contact print both negatives at one time on a 4¼ by 5½-inch card. The greeting negatives come in both a vertical and a horizontal format with frame areas to fit most popular film sizes. There is a choice of several designs and sentiments. List price: \$1.25

The *Kodak 1954 Calendar Greeting Negative* comes in vertical and horizontal form for contact printing 620 and 120 negatives. List price: \$1.25

You can also use straight prints and mount them in the *Kodak De Luxe Christmas Folders* No. 26. These are 4½ by 6½-inch folders of super-white, high-quality paper. The holly motif is embossed in red and green. Your print and greeting are placed inside. No. 26H is for 3½ by 5-inch horizontal prints; No. 26V, for 3½ by 5-inch vertical prints; No. 26S, for 3½-inch square prints. No mounting is required; the prints slip into place. List price for package of 25 of one kind with envelopes: \$3.75

The *Kodak Universal Christmas Folders* No. 149H or V (horizontal or vertical) are also folders printed in red and green. Their novel mounting method consists of two self-adhering strips to which you press any average-size print up to 3½ by 5-inch (size of folder, 4¼ x 5½). List price for package of 100 of one kind with envelopes: \$10.00

A bright green or red edge is easily applied to the edges of your cards with the *Kodak Edge Tinting Outfit*. List price: \$1.57

You can frame the photo with a "plate-sinking" effect, a professional touch, by running the *Kodak Print Embosser* (List price: \$1.25) around the picture area. This gives the effect of a recessed picture with a simple frame to add emphasis. The *Kodak Embossing Guide* (List price: \$.75) is a plastic plate with a slightly raised edge for guiding the embosser.

For contact prints, *Kodak Azo Paper E*, Double Weight, straight or deckle edge, is available in 4¼ by 5½-inch sheets in grades 0, 1, 2, 3, 4, and 5. List price for a 25-sheet package: \$.80; for a 100-sheet package: \$2.45

For enlarged prints from miniature negatives, *Kodabromide Paper E*, Double Weight, is suggested. It also comes with a straight or deckle edge in the 4¼ by 5½-inch size and grades 1, 2, 3, 4, and 5. List price for a 25-sheet package: \$.95; for a 100-sheet package: \$2.95

List price for 4¼ by 5½-inch Kodak Greeting Card Envelopes, unlined, white, No. 152, in packages of 100: \$1.35; 500, \$3.75; 1000, \$5.95

KODAK CHRISTMAS GREETING NEGATIVES combine their greeting with a frame area for your own negative. After taping the two negatives together you can contact print $4\frac{1}{4}" \times 5\frac{1}{2}"$ Christmas cards. Greeting Negatives come in both vertical and horizontal positions with frame areas to fit most popular film sizes.



GREETING CARDS



No. 11 V and H



No. 12 V and H



No. 13 V and H



No. 14 V and H

THE KODAK DELUXE CHRISTMAS FOLDER offers a showcase for your best color photographs. It has a red and green greeting and a paper frame inside for 3X Kodachrome, Kodacolor or similar sized black-and-white prints. Frame designs are available for horizontal, vertical or square reflex pictures.



GREETING FOLDERS

THE KODAK UNIVERSAL CHRISTMAS FOLDER also features a bright red and green cover. Its inside fold holds your color or black-and-white prints with two bands of adhesive material. There are two versions of this folder, one to mount vertical prints and one horizontal. (It will hold pictures as large as $3\frac{1}{2}" \times 5"$.)





A Movie Camera With an $f/1.9$ Lens For Less Than \$50.00

THE immensely popular Brownie Movie Camera, $f/2.7$, now has a companion camera with a fast new lens. In appearance, the new model closely resembles the $f/2.7$ model but is a little darker brown. The new lens is a prefocused, Lumenized Kodak Cine Ektanon Lens, $f/1.9$. List price, including tax: \$49.50

Free Literature on Special Photographic Subjects

New or Extensively Revised Articles. For any articles in which you are particularly interested, send your request, including both code numbers and titles, to the address below.

M-6—STEREO—NOW IN COLOR (12 pages)

J-8—PERMANENCE OF PHOTOGRAPHIC NEGATIVES AND PRINTS (4 pages)

E-26—WEATHER BEATEN FILM (How to Avoid It) (2 pages)

D-6—MOVIE MAKING WITH LIGHTS (6 pages)

D-5—POPULAR HOME MOVIE STORIES (8 pages)

C-26—KODAK CAMERA TOUR OF BRYCE, ZION, AND GRAND CANYONS (folded leaflet) .

Bring your Handbook up to date by replacing outdated sections with the latest editions of these Kodak Data Books on sale at Kodak dealers:

Kodak Lenses, Shutters, and Portra Lenses—Fourth Edition, 1953

Kodak Films—Fifth Edition, 1953

Filters and Pola-Screens—Copyright 1950 (1953 Printing)

Kodachrome Films for Miniature and Movie Cameras—Fifth Edition, 1953

Kodak Papers—Fifth Edition, 1951 (1953 Printing)

Processing and Formulas—Fourth Edition, 1947 (1953 Printing)

Copying—Fourth Edition, 1947 (1953 Printing)

Any Data Book having later printings of the same edition is not a major revision, but it may differ slightly from the earlier printings.

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